



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE REAL KNOWLEDGE OF A FOREIGN COUNTRY

(Continued)

By LILIAN L. STROEBE

II

GEOGRAPHY

The time assigned to the study of geography is the first half of the first semester. This means that really one-fourth of the time of the whole course is devoted to the study of this subject, which may seem too much in comparison with the time given to the other subjects. However, a great many topics which are taken up here in connection with geography will have to be referred to later on, especially in studying history, economics, and art; and almost any other subject presupposes a certain knowledge of "Land und Leute." Geography does not only mean "bounded on the north," but as we understand it here, concerns besides the location of boundaries and cities, the relation of physical features to living things, to industry and agriculture and to the chief institutions of the country. The students are to find out how the country has been influenced in its development by geological formation, by climate, by conditions of intercourse with other nations, by the coal or minerals which are found in certain parts. Then the development of cities is to be studied carefully, which means some information about art and architecture; the castles of the nobility, the life of the peasants, their houses and their costumes and the like.

The first step in geography is, of course, a close study of the map, of the boundaries, the mountains and the most important rivers, cities, etc. In order to show that students really know where rivers, cities, etc., are located they should be able to draw a simple outline map on the blackboard from memory. Excellent suggestions for this kind of work will be found for French in the booklet *The roofed square Paris method*, and for German in *Sketch Map of Germany*, both pamphlets being published by the Cramer

Publishing Co., Syracuse, N. Y. There is no such book available just now for Spain and South America; but it is very easy to follow the suggestions in those pamphlets in connection with the study of other countries. Excellent material for the study of South America will be found in the monthly bulletins of the Pan-American Union, Washington, D. C. The bulletin is published in a Spanish edition, it is splendidly illustrated and devoted to the progress and development of the twenty-one republics of the two Americas.

In studying the geography of any country, a map showing boundaries, mountains and rivers is the foundation; but as a rule a separate map will have to be drawn for each subject considered. Such graphic representation is a great help to clearness in memorizing facts. Industrial districts, density of population, railroad and steamship connections, distribution of Protestants and Catholics and other economic facts are retained in memory better after they have been drawn by the students in separate little outline maps. Almost every geographical and economic fact can be so represented. After the mountains and rivers, the political divisions may be taken up. It is important that the students should be familiar with the old provinces and divisions of France, Germany and Spain, the names of which occur constantly in history and daily life. Having been formerly separate countries with different languages and different customs, their unification is an achievement of comparatively modern times. Today the deep-rooted racial differences and the differences in dialect and customs have by no means disappeared, especially among the peasants and the uneducated classes. The inhabitants of two neighboring provinces in these old European countries even today will show more of such differences than could be found between the inhabitants of the Atlantic and the Pacific coast in the United States, though the latter are separated from each other by a whole continent. In France, Picardy, Normandy, Brittany; in Spain, Andalusia, Castile, Aragon, the Basque provinces, are terms used constantly. It is unnecessary for the students to learn the numerous modern departments into which those countries are divided, as long as they know the names of the old divisions.

The next step after the political divisions might be maps about the various economic facts. For instance, an economic

map of France might be drawn which would show in what districts wine is grown, where agriculture is the most important source of income, where the industrial districts are and where the different centres of special industries are located. The students will discover that the great manufacturing districts are situated in those regions where coal and minerals are found. Another map might show the density of population, and this fact again is closely related to the location of industrial districts. Plenty of valuable information on these and on other points might be found for French in *La France, Géographie illustrée* (Collection Larousse), and for German in A. Sach, *Die Deutsche Heimat* (Waisenhaus, Halle).

Some phases of the educational system can also be shown in maps. There might be a map, containing the sixteen educational districts of France with their universities, or the twenty-two university cities of Germany, or the ten universities of Spain and those of South America.

The study of the foreign cities may take up considerable time. For each city there must be a few well chosen pictures and photographs on hand; not too many though, because the students are to remember and recognize each picture. The description of a foreign city can not be well done by the students without some preliminary training. They usually will tell you that the city is very picturesque and romantic, whatever that may mean, and these two adjectives cover a great deal of ignorance. Therefore, just an outline of the development of architecture will have to be given and this will be found a great help in studying the important buildings of European cities. But this outline should not be theoretical information with a great many technical terms. The best way, it seems to me, is to choose three or four representative buildings from each architectural period and let the students find out for themselves the most important characteristics of each. Very few technical terms will be necessary and they can be written on the blackboard by the instructor. A general rapid survey of the development of French architecture might be shown, with the abbey churches of Mont St. Michel and St. Etienne and the cathedral of Avignon as the oldest forms. Then the cathedrals of Bourges and Chartres, or Notre Dame de Paris and the cathedral of Amiens, the churches

of St. Ouen and St. Maclou at Rouen might give an understanding of the wonderful French Gothic, in its development from the early to the rayonnant and flamboyant period. The Tuileries, the Luxembourg, the town hall at Lyons show the Renaissance architecture. The classical revival produces buildings like the Arc de Triomphe, the Invalides and the Madeleine in Paris.

Before studying the German cities and their most important buildings, students will find for themselves the characteristics of the different periods of German architecture. The Michaelskirche at Hildesheim, the cathedral at Speier and the Kaiserhaus at Goslar give a good idea of the romanesque period. As representative buildings of the gothic style one might choose the cathedrals of Cologne and of Ulm, Strassburg or Freiburg, the Marketplace in Lübeck and the Marienburg in West-Prussia. The Renaissance is well represented in the Otto-Heinrichs-Bau of the castle of Heidelberg, the Pellerhaus in Nürnberg, and the Rathaus in Bremen. Buildings like the Zwinger in Dresden, Sans-Souci in Potsdam and the Friedrichsbau of Heidelberg castle show the baroque style very well. The period of neo-classicism is illustrated by the Brandenburger Tor in Berlin, and the Propyläen in Munich. Excellent pictures of these buildings can be bought from the Neue Photographische Gesellschaft, Berlin, and in a much larger size in the Seemann collection.

In the same way, before studying the cities of Spain, students ought to become familiar with the Mosque of Cordova, the Alhambra of Granada and the Alcazâr of Seville as representative monuments of the Moorish style. The cathedrals of Toledo, of Burgos, of Seville, show the best that gothic art has produced in Spain. The work of the early renaissance and plateresque period of ornamentation can best be studied in the city hall of Seville, the Alcazâr of Toledo, and particularly the façade of the university of Salamanca. Of the late Renaissance and the stern Herera style, the Escorial is typical.

In order to test the students' understanding of the subject, they should be shown pictures of buildings they are not familiar with and they should be able to decide approximately to which style and to which century they belong.

It is by no means a waste of time to give one whole recitation to a detailed description of one of those cities which have pre-

served their medieval characteristics. Those old cities with their moats, walls, gates, fortifications and narrow, winding streets are beloved by artists and poets, by historians and simple tourists, and in each country there are a few which still convey to the student the idea of a medieval city. In France one might choose either Carcassonne, Aigues-Mortes or Avignon; in Germany, Rothenburg in Bavaria preserves the charm of the middle ages better than any other city; in Spain, Toledo has kept its city walls, old houses and narrow streets. Illustrated books on those cities are not difficult to find. The French collections *Les villes d'art célèbres* and *Petites Monographies des Grands édifices de la France*, both published by Henri Laurens, Paris, give good illustrations and descriptions. Rothenburg has a beautifully illustrated monograph by Toni Bögner (München, Piper). Among the charming little books of the collection *El Arte en España*, good pictures and good Spanish introductions can be found, for instance, *La catedral de Burgos*, *La casa del Greco*, *Real palacio de Madrid*, *Sevilla*, *Alhambra*, *el Escorial*, etc. The great temptation is to have students use books written in the English language because these books happen to be well illustrated; but it is well worth while for the instructor to find and purchase books in the foreign language. However, the pictures in those English books should be utilized, especially for the study of Spain and South America, as it is more difficult to procure pictures from these two countries than it is from Germany and France. There are several books of travel which contain reproductions of charming water color sketches, large enough for class use. For South America, *Argentina*, painted by Koebel (78 full page illustrations in color), and *South America*, painted by A. S. Forrest; described by Koebel (75 full page illustrations in color and a sketch map. Both books are published by A. C. Black, London). For Spain, *In the track of the Moors*, by Sybil Fitz-Gerald (E. P. Dutton, New York, 63 watercolors), can be recommended. Beautiful pictures of Spanish cities can also be found in the Spanish periodical, *La Esfera*. The pictures could be cut out and mounted and will be found most stimulating for the students' work.

Not only photographs and watercolors should be used to acquaint the students with foreign cities and landscapes, but reproductions of paintings by well known artists should also be

shown, thus giving the students the first glimpse of the art of the country they are studying. Such pictures give the mood of the landscape and the quaint poetic charm of old cities much better than photographs; they give the students a true and artistic impression of the foreign country and are absolutely necessary as a supplement to photographs. For instance, after having studied the architectural details of Rouen from photographic reproductions, Pissaro's impressionistic painting of the *Gros horloge à Rouen* or his *Vue, prise à Rouen* will be most interesting. Pissaro's paintings of Paris should not be left out, his *Pont d'Argenteuil*, *Boulevard Mont-Martre*, *Place du Théâtre Français*, etc. The quaint charm of an old German town is strongly felt in Moritz von Schwind's *Hochzeitsreise*, or in Spitzweg's *Briefträger* and *Am Dachfenster*. Sorolla, the Spanish artist, has painted some wonderful impressions of Toledo, as *Una Calle de Toledo*, *Casa del Greco in Toledo*, and *El Cántara in Toledo*. Zuloaga's *Sepúlveda* and *Old House of Haro*, give us a better understanding of the soul of Spain than any photograph can ever do.

Another interesting chapter is the development of the Burgen and châteaux from the strongly fortified medieval castles to the more comfortable residences of the nobility in later times. There is a charming book of illustrations, *Deutsche Burgen und feste Schlösser* (Leipzig, Langewiesche), the most characteristic of which may be studied and discussed. Burg Elz an der Mosel, the Wartburg near Eisenach, the Marienburg in West-Prussia and some of the poetic ruins of the castles on the Rhine, the Danube and the Saale would give a good idea of the subject. Or one might begin this with a general idea of a Burg, using Lehmann's ideal picture of a medieval castle or Schultze-Naumburg's beautiful painting, *Burg Plauen*. The latter is a creation of the painter's imagination. The original cannot be found, but the picture gives us the best possible idea of the landscape in Thüringen with its many well-known castles.

In French some time might well be spent on the château region, using books, like J. de Foville et Le Sourd, *Les Châteaux de France*, or Blois, *Chambord et les châteaux du Blésois*, or Tours *et les châteaux de Touraine*, the last two are published in the collection, *Les villes d'art célèbres*. In each case larger illustra-

tions than those in the books mentioned will have to be used for the actual recitation, as students must continually have before their eyes what they are talking about. Another recitation might be taken up in describing the beautiful houses of the time of the Renaissance. The half-timbered houses of the fourteenth and fifteenth century in France, Germany and Spain will form an excellent background for the study of history and incidentally might also be an education in taste.

In connection with the old provinces, students will devote some time to the study of different types of peasant houses and peasant costumes. A little collection of inexpensive colored pictures is necessary and will stimulate the students' interest in the subject. In French the paintings of Millet certainly give the best pictures of real peasant life. His churners, gleaners, sowers, sheepshearers and herders, his *Femme au rouet* and his *Homme à la Houe* are types taken from real life and his pictures are a valuable supplement to colored postal cards and other illustrative material. Besides the various reproductions of Millet's pictures, published in France, the art publishing house of Callway in Munich has issued a *Millet-Mappe*, containing twelve reproductions, which are very suitable for class use. (Price 35 cents.) In studying Spanish peasant life, Sorolla's painting, *Leonese peasants*, or Zuloaga's *Village Judge* or his *Vintagers returning in the evening* will help the students to understand the different types found among the inhabitants of the Spanish countryside. It is not difficult to find a great many illustrations for German peasant costumes and peasant houses. The reprints from the "Jugend": *Schwarzwaldsdorf* and *Württembergischer Bauernhof*, both painted by Georgi, and Reiser's *Bauernhof im Werdenfelser Land* are very satisfactory for our purposes. Among Teubner's Künstler-Steinzeichnungen, Volkert: *Am Bergeshang*, Prentzel: *In Schwaben*, and Stiefel: *Beschaulichkeit* are especially to be recommended. For studying peasant costumes many interesting pictures can be found in the Seemann collection, for instance Thoma: *Hans Thomas Mutter und Schwester*, Bantzer: *Hessischer Bauerntanz*, Hölzel: *Hausandacht*, Defregger: *Tiroler Bursche* and *Feierabend*. Among the Jugend-prints, Sailer: *Dachauer Bäuerinnen*, Zimmermann: *Pfingstgang in Dachau*,

Grassel: *Die Schwestern*, are charming colored reproductions of well known paintings.

After having spent half a semester on the study of geography, students will find it very pleasant and a very interesting assignment to plan out for themselves a summer's trip to France, Germany or Spain. Such a trip might be described in the form of a diary with a map; or a detailed itinerary for a whole year might be planned. Such a topic will have to be written out carefully, then looked over by the instructor in a private interview and then delivered orally, but not read, in class. As the purpose of this course is the acquisition of knowledge as well as the acquisition of a large vocabulary and fluency in its use, the more written work the student does, the better. Students, as a rule, are more interested in their topics and their talks before the class, if they are as real and as practical as possible. Mere description of cities and landscapes becomes very tedious and tiring after a while, unless the daily assignment is varied in different ways. There are a great many possibilities for the frame work of such talks; to mention a few: 1. Write a letter to an old friend of your mother who has never been abroad and who knows very little about foreign countries and describe in detail your first three days in Paris (Berlin, Madrid or any other foreign city).

2. Give a little talk in your reading club at home about peasant life as you saw it during your trip in France (Germany, Spain). Illustrate it with pictures, postal cards and snapshots.

3. Describe a walk on a Sunday in the Black Forest (or in the Spreewald) where you saw the peasants going to church in their old costumes.

4. You are a teacher of modern languages in a high school and the French club has asked you to give them a little talk about your trip in the château region. Give your own personal experiences and describe the castles. Bring the photographs you have bought there and make the pupils feel that it was the most beautiful trip you have ever taken in France.

Dialogues and conversations among several students are very helpful in vitalizing and enlivening the recitation, and students usually find such an assignment a very pleasant change from the routine work, for instance:

5. It is evening and you are sitting in front of the open fire with a friend you were traveling with last summer. Bring your photographs and talk over all your experiences, what you saw and what impressed you most during the week in Rouen (Granada, Toledo, Dresden, Munich).

6. Invite two of your friends to tea and propose to them a summer's trip abroad. Tell them what you especially wish to see and give them the reasons for your itinerary. They will ask you questions about the cost of the trip, how long they will stay in the different places, etc. Persuade them to go with you abroad and tell them about the benefit they will derive from such travel with you in France (Germany, Spain or South America).

Vassar College.

(To be continued)